

2015

The Fragile Bee: Nancy Macko at MOAH

Kathleen Stewart Howe
Pomona College

Carole Ann Klonarides

Stephen Nowlin
ArtCenter

Nancy Macko
Scripps College

Follow this and additional works at: http://scholarship.claremont.edu/pomona_facbooks

 Part of the [Art Practice Commons](#), [Contemporary Art Commons](#), [Interdisciplinary Arts and Media Commons](#), and the [Photography Commons](#)

Recommended Citation

Howe, Kathleen Stewart; Klonarides, Carole Ann; Nowlin, Stephen; and Macko, Nancy, "The Fragile Bee: Nancy Macko at MOAH" (2015). *Pomona Faculty Books*. 45.
http://scholarship.claremont.edu/pomona_facbooks/45

This Book is brought to you for free and open access by the Pomona Faculty Scholarship at Scholarship @ Claremont. It has been accepted for inclusion in Pomona Faculty Books by an authorized administrator of Scholarship @ Claremont. For more information, please contact scholarship@cuc.claremont.edu.

THE FRAGILE BEE

NANCY MACKO AT MOAH

WITH CONTRIBUTIONS BY
KATHLEEN STEWART HOWE
CAROLE ANN KLONARIDES
STEPHEN NOWLIN



BEEES ARE THE MOST ANCIENT SOURCE OF OUR CONNECTION TO FOOD











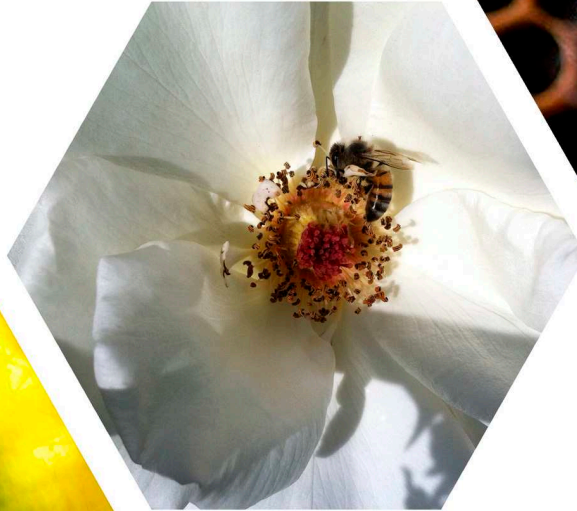


THE FRAGILE BEE

NANCY MACKO AT MOAH

WITH CONTRIBUTIONS BY
Kathleen Stewart Howe
Carole Ann Klonarides
Stephen Nowlin





THE CASE OF THE VANISHING BEES

— *CBSNews.com*, February 13, 2007

To my little sisters, the brownie bees—

To make a prairie it takes a clover and one bee,

One clover, and a bee,

And revery.

The revery alone will do,

If bees are few.

—EMILY DICKINSON



CONTENTS

. . .

12 / ACKNOWLEDGMENTS

13 / FOREWORD

/ **Andi Campognone**

15 / INTIMATE RECIPROCITY: NANCY MACKO'S BOTANICAL PORTRAITS

/ **Kathleen Stewart Howe**

23 / LORE OF THE BEES: THE VIDEO ODYSSEY OF NANCY MACKO

/ **Carole Ann Klonarides**

33 / NANCY MACKO AND THE REAL BEE

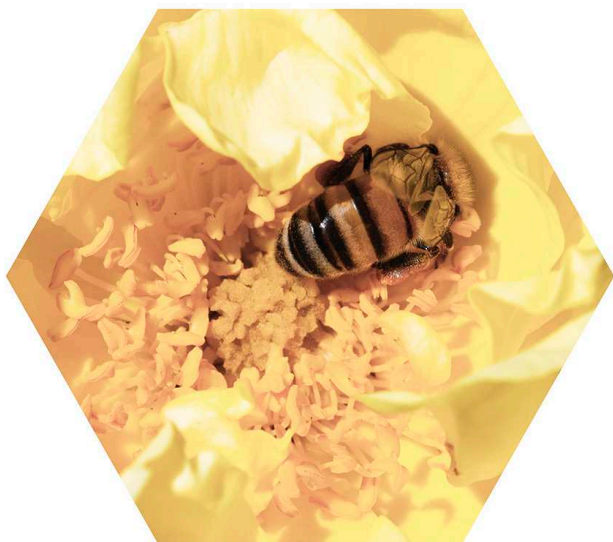
/ **Stephen Nowlin**

42 / WORKS IN THE EXHIBITION

54 / BIOGRAPHY

ACKNOWLEDGMENTS

. . .



The Fragile Bee could not have been completed without the support of a Scripps College Faculty Research Grant and the plant resources provided by the Rancho Santa Ana Botanic Garden in Claremont, California. Many thanks also go to Ramon Valdez and Rudy Hernandez at Fine Art Solutions; Amber Hosier at Tribute Signs; Pat Rametta at Peterman Lumber Co.; the contributors to the catalog, Andi Campognone, Kathleen Howe, Carole Ann Klonarides, and Stephen Nowlin; Janine Vigus, catalog designer; Karen Jacobson, catalog editor; and the great preparators and staff at the Museum of Art and History, Lancaster, California. And last, but in no way least, tremendous thanks for all the support of my loving wife and partner, Jan Blair.

NANCY MACKO



Throughout her career Nancy Macko has drawn on the natural world to address a variety of themes, including art, science, technology, and ancient matriarchal cultures. Her concerns meld aesthetics with conceptually relevant societal issues. For example, she explores the issue of honeybee disappearance in her exhibition *The Fragile Bee* through photographic portraits and videos.

Macko examines the relationship between flora and honeybees to better understand the effects of human intervention on honeybees and, consequently, the environment. Flowers and plants are associated with notions of beauty and vitality, but their role in the life of the honeybee is often overlooked. And as Macko has found, they are of utmost importance to the insects' survival. In her work she advocates for honeybees as she highlights their inability to find their way home because of the use of pesticides on the flora they frequent, which causes them to lose their memory and eventually drift off and disappear. For Macko, flora is more than a subject of beauty; it is a key player in the life and death of honeybees and their effect on nearly a third of the world's food supply, which is threatened as bees die off. She considers these implications head-on through her artwork and personal research. Macko's work gives viewers a glimpse into aspects of nature that are usually unseen by the naked eye and cultivates environmental awareness.

As the featured exhibition in the Museum of Art and History's multipart Flora project, *The Fragile Bee* invites viewers to reflect on the region's own environmental practices. Historically known for its vast landscape and as a "food basket," the Antelope Valley has seen a decline in its agricultural production, which makes Macko's artworks especially relevant to our local community even as they raise issues that are of global significance.

ANDI CAMPOGNONE

Curator, Museum of Art and History, Lancaster, CA



INTIMATE RECIPROCITY

NANCY MACKO'S
BOTANICAL PORTRAITS

Nancy Macko's work has long charted the complex reciprocal relationships between the human world and the natural world, between flora and fauna. *Hive Universe* (2006), a sprawling exhibition of multimedia works, linked apian life to earlier forms of human matriarchal society. Macko's meditation on the life and collapse of hives and the loss of the honeybee as a direct result of human action effaced the distinction between the social and the personal. The health of two societies is shown as balanced on the knife-edge of personal responsibility. The series *Intimate Spaces* (2005–) compresses the continuum of fecundity and death in images that linger on the erotic deliquescence of flowers.

Botanical Portraits (2014–15) connects the colony and the natural cycle of the flower, its source of life, creating a web of biota intimately linked to the nature of each while suggesting the human role in the fragility of that fabric. The immediate subjects of Macko's portraits are the native flowering plants of Southern California; the broader portrait she draws is the complex interplay of plant and insect and human. The plants are the source of life for the bees; the bees' role in fertilization is the essential link in the life cycle of the plant. Humankind is the wild card, the actor who can determine extinction or survival for both and ultimately for itself.

Small shifts of attention may have far-reaching consequences; what is seen differently and well cannot be easily forgotten. Macko coaxes us to these small perceptual shifts through the luscious color and compelling scale of her works, which present the exquisite detail of flower parts that we seldom pause to see. In *Meadow* (2015) the distant expanse of a field of flowers, which we would register as a blur of color from a speeding car, is particularized as the individual flowers welcome the delicate attention of the bee into intimate recesses. Her portraits juxtapose perceptions of scale and of time. In works such as *Buckwheat* (*Eriogonum siskiyouense*) and *Milkweed* (*Asclepias fascicularis*) (both 2014), she disrupts our habit of seeing flowering plants as masses of foliage and color by inserting hexagonal facets (the hexagon is the building block of the hive) to reveal the plant's intimate

FIGURE 1
...

Sunflower (*Helianthus annuus*)
2014


FIGURE 2
...

Desert Marigold (*Baileya multiradiata*)
2014

reproductive parts or the cycles of life implicit in every blossom. Even when we focus on a single specimen plant, as in the modest *Desert Marigold* (*Baileya multiradiata*) (2014), Macko brings our eyes into the tightly furled center of its flower. The subject of *Golden Yarrow* (*Eriophyllum confertiflorum*) (2015) is presented as if seen through the compound eye of a bee; human vision is inadequate to the richness of its life. The carefully rendered sticky hairs in *Summer Lupine* (*Lupinus formosus*) (2015) are tactile reminders of the caressing transfer of pollens.

Macko offers a way of seeing that insists that we perceive the plant not simply as an object but rather as a complex organism of dynamic processes intimately linked to our world. She shifts our attention, first to seeing the native plants around us, even as we are losing them to habitat destruction and the invasion of nonnative species. She further directs us to marvel at the workings of these small engines of life. She uses the hexagonal form, with its references to the life of the hive, to make clear the essential relationships between bee and flower, which ultimately affect the continuing fruitfulness of our world.

Botanical Portraits also reveals a nested set of relationships based in process and history. The medium, photography, is connected to the subject, plant, linked through the history of the medium and the processes that drive both. Macko's work reminds us of the earliest moments in the history of photography; the first photographic book was created by a woman and devoted to the direct traces of plants.¹ It also recalls the hidden equivalence of the photograph and the flower as creatures of light, their processes of transmuting chemicals into beauty, powered by light. Through photosynthesis plants transform the raw stuff of earth into the vibrant colors and beautiful forms of the flower, while the sensitivity of certain chemicals to light gives the photograph the power to draw the natural world. As Michael Pollan has noted, "Plants are natural alchemists, expert at transforming water, soil, and sunlight into an array of precious substances, many of them beyond the ability of humans to conceive, much less manufacture."² Photography was likewise described as an alchemical process, the exquisite reproduction of the natural world achieved through the almost magical agency of chemistry and lens. Macko's *Botanical Portraits* are a meditation on the web connecting process, history, and biota and a call for human attention to these fragile ties.

KATHLEEN STEWART HOWE IS SARAH REMPEL AND HERBERT S. REMPEL '23
DIRECTOR, POMONA COLLEGE MUSEUM OF ART.

...
NOTES

1.

Anna Atkins's first handmade book was *Photographs of British Algae: Cyanotype Impressions* (October 1843). For a complete treatment of Atkins, see Larry Schaaf, *Sun Gardens: Victorian Photographs by Anna Atkins* (New York: Aperture, 1985); for a discussion of the role of photography in botanical illustration, see Carol Armstrong and M. Catherine de Zegher, eds., *Ocean Flowers: Impressions from Nature* (Princeton, NJ: Princeton University Press; New York: Drawing Center, 2004).

2.

Michael Pollan, *The Botany of Desire: A Plant's-Eye View of the World* (New York: Random House, 2001), xix.

FIGURE 3

...

Summer Lupine (*Lupinus formosus*)

2015

FIGURE 4

...

Gumplant (*Grindelia camporum*)

2015

FIGURE 5 (OVERLEAF)

...

Meadow

2015

DECLINING BEE POPULATION THREATENS MAJOR GROWERS

— *NPR News*, October 18, 2006







THE QUEEN IS THE MOTHER TO ALL THE BEES IN THE HIVE

20





FIGURES 6-11

...
Photographs of Artemis of Ephesus at
the Archaeological Museum in Selçuk,
Turkey, 2012



FIGURES 12-14
...
Lore of the Bee Priestess
2004

LORE OF THE BEES

THE VIDEO ODYSSEY
OF NANCY MACKO



Nancy Macko is one of several artists who have used digital technologies as a visual art form integrating computer-generated images and audio experimentation with a sociopolitical message. Her multidisciplinary artistic practice takes inspiration from a variety of sources, including the study of goddesses and matriarchal societies in ancient civilizations, the science fiction subcategory of feminist utopias, mathematical and scientific investigations of the cosmos, and honeybee society. She has traveled to Spain, Romania, and Greece to document artifacts that corroborate the existence of ancient matriarchal cultures that elevated the honeybee as a symbolic ideal. The apiary world has continued to serve as a metaphor for her feminism and investigations into spirituality and sexuality in addition to providing the structure and content of her work. This research into bees and bee worship has led to her exploration of the inherent connections between the natural world and technologies, resulting in two video works, *Lore of the Bee Priestess* (2004) and *Bee Stories* (2006).

Bee Stories is digitally composed of complex geometries, creating a mythic site on which Macko inscribes visual narratives of bees, bee priestesses, and bee lore seen through a kaleidoscopic effect that fractures the imagery into hexagonal shapes in what seems a psychotropic experience. Live recordings of ambient nature sounds and birds are layered with stories about bees narrated in various foreign languages by native speakers. At times a single voice is heard, and at other times many voices overlap, creating a cacophony of sound that mimics a buzzing drone. At first this is slightly disorienting, but over time it evolves into an immersive and transporting experience. In addition to the video, the stories can be listened to on individual headsets, with English translations provided on accompanying wall panels. Transitioning from a language that is understood to one that is foreign is to exist in a multilingual, or what Macko calls “bi-language,” mode of cognition: “We are immersed in numerous expressions of language every day (technological, visual, aural, cultural), often navigating unconsciously and not always seamlessly through these terrains; our abilities to successfully communicate



and collaborate across cultures will be one of our greatest achievements in the future.”¹

There are other artists who, like Macko, have used sound and image to probe the as-yet-untapped potential of the natural world and technology. *Cosmic Jive* (2014), a sound installation by Tomás Saraceno, contrasts our human-made system of language with the language of spiders, in which words are replaced by an alternative vocabulary of vibrations capturing the ultralow frequencies that render spiderwebs akin to musical instruments. Jessica Rath worked with scientists at Leonard Bee Lab, at the University of Nevada, Reno, to create *Resonant Nest* (2014), an acoustic sculpture in the form of a human-scale bumblebee nest with human voice interpretations of bee communication emanating from it. Diana Thater also used honeybees in her video installation *Knots + Surfaces* (2001) to probe meaning and image making in reference to a recent mathematical hypothesis that correlates a complex six-dimensional quantum spatial model to the map of a honeybee’s dance. The highest regard for all things living, the cosmos, and the universe is something that all these artists share.

Although created nearly a decade ago, *Bee Stories* has not lost its power to speak to current environmental and social issues. The video’s use of chaotic sounds and visuals to create a dizzying disorientation is not unlike the hallucinatory effects pesticides have had on bee populations, resulting in colony collapse disorder. This visual psychosis is balanced by the idea that the Internet, with its rapid dissemination of information, is a unifying force. Perhaps the Internet can function as a tower of Babel/babble or become a virtual Esperanto in which everyone can communicate and be understood? *Bee Stories* is grounded in the very nature of bee societies while being a repository of stories about bees that crosses cultures and, in the telling, becomes a constructed language that we can all understand.

From 1992 to 2004 Macko worked on her opus *Lore of the Bee Priestess*, a universal discourse about a woman’s odyssey of change and transformation while recovering the history of the Bee Priestess, an ancient matriarchal culture. The Bee Priestesses were scribes of their own history and revered the sacred nature of the earth, the value of female creativity, and the harmony of life in a peace-loving culture.² Macko weaves together a visual and aural vocabulary of her own creation to imagine an odyssey of spiritual transformation of the Bee Priestess from the hive to the heavens, reimagined as a symbol of the sacred feminine, to help heal and regenerate the world. All phenomena are interconnected in Macko’s universe as seen through the hexagonal aperture of the honeycomb. With arms uplifted, the

Bee Priestess calls on the ancient energies of the Cretan Snake Goddess to restore her powers. She calls to her sisters to join her as she runs through the ancient sacred sites of Delphi, Olympia, and Epidaurus. She rushes to wake them from their sleep, spinning as if reenacting an ancient ritual, entering other dimensions.

Spinning and weaving are an important part of the lore of matriarchal societies, and Macko can be seen as a contemporary weaver using technology to spin the narratives of these lost histories. She pondered, Why wasn't there a feminine version of *The Iliad*? Why did Penelope stay home, weaving and waiting, not taking the opportunity for physical freedom or self-expression? Macko concluded that a woman's odyssey of change is interiorized.³ It is this subtle yet complex transformation that informs the interwoven structure of *Lore of the Bee Priestess*.

Weaving brings to mind a seminal work by the video art pioneer Beryl Korot, who was one of the first female video artists to use electronic media to show the complexity of weaving in comparison with drawing in her multichannel and multiple-monitor installation *Text and Commentary* (1976–77). This comparison underscores how information has been encoded in lines and patterns throughout human history, whether in print media, through video, or on a weaving loom. The building of the image and the rhythmic clamor of the weaving shuttle are mesmerizing and humanizing. Like Korot, Macko layers sound with image as a humanizing effect. *Lore of the Bee Priestess* uses recordings of bees buzzing, birds singing, the flapping of wings, flamenco and tap dancing, frame drumming and composed digital music, and *bhramari pranayama* (bee breath), a humming form of yogic breathing, to heighten the intensity of the odyssey.

In *Lore of the Bee Priestess*, Macko transforms the four categories of the “archetypal feminine” as defined by Toni Wolff, a pioneer in exploring the concept of feminine consciousness.⁴ Wolff argued that her four structural forms of the feminine psyche—the Mother, the Hetaira, the Amazon, and the Medial Woman—are traceable to the earliest cultures and are inherent in every woman. In Macko's work the Mother is the mother bee / Bee Priestess, nestled in her honeycomb hive ready to serve her colony upon waking; the Hetaira (courtesan) in her beekeeper garb awakens the bees and directs the swarm back to the hive by dancing in circles; the Amazon, independent in nature, dances a flamenco “waggle” dance like the worker bee's directive to the pollen and marks her own body with tattoos; and the Medial Woman (medium or psychic) is the Bee Priestess herself, her history recovered, her powers restored. It is in the intersection of all these feminine archetypes and

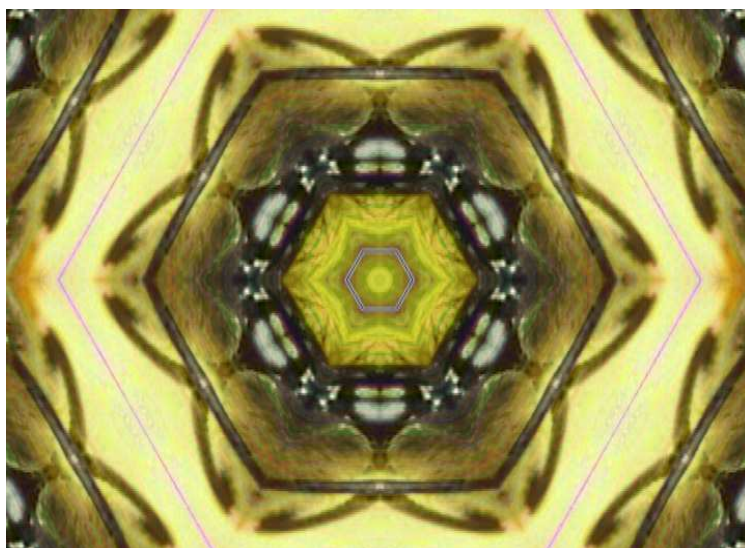


FIGURE 15
...
Bee Stories
2006



the energies of each that *Lore of the Bee Priestess* becomes the journey of constructing one's identity and, in the process, a new way of communicating.

CAROLE ANN KLONARIDES IS AN INDEPENDENT CURATOR OF CONTEMPORARY ART AND MEDIA, AN ART WRITER, AND A VISITING LECTURER IN CONTEMPORARY AND MEDIA ART.

• • •
NOTES

1. Artist's statement on Nancy Macko's website, 2015, http://www.nancymacko.com/Resume/artist_statement.html.
2. Gloria Feman Orenstein, "The Shamanic Journey of the Bee Priestess in the Work of Nancy Macko," in *Hive Universe: Nancy Macko, 1994–2006* (Claremont, CA: Scripps College, 2006), 36.
3. Mary-Kay Lombino, "Inside the Hive: An Interview with Nancy Macko," in *Hive Universe*, 49, 50.
4. See Toni Wolff, *Structural Forms of the Feminine Psyche*, trans. Paul Watzlawik (Zurich: Students Association, C. G. Jung Institute, 1956).



FIGURE 16
...
Lore of the Bee Priestess
2004

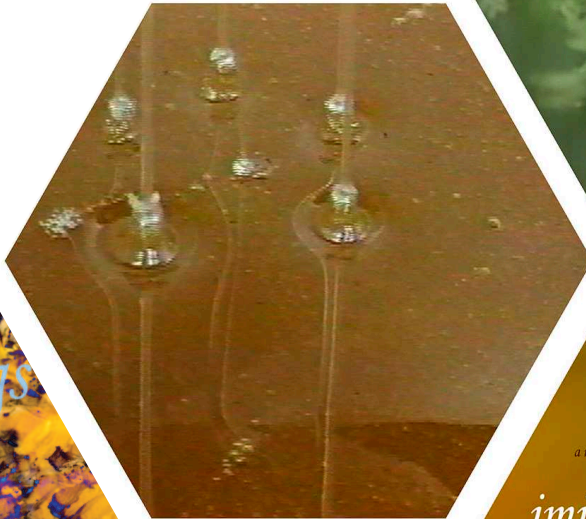
FIGURES 17–18
...
Bee Stories
2006

BEE COLONY COLLAPSES ARE MORE COMPLEX THAN WE THOUGHT

— *US News & World Report*, August 7, 2013

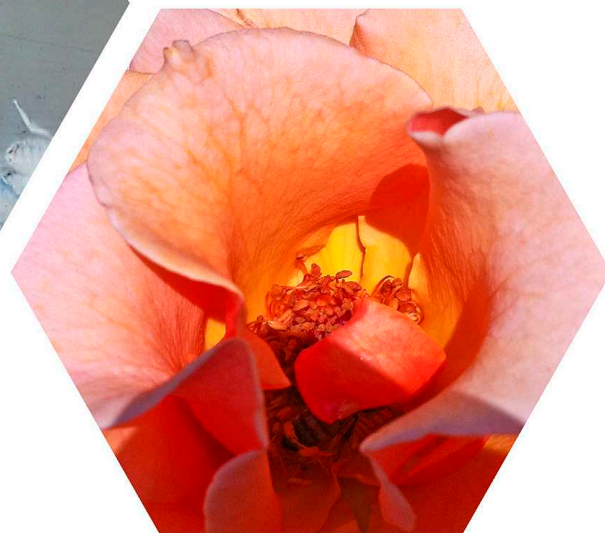
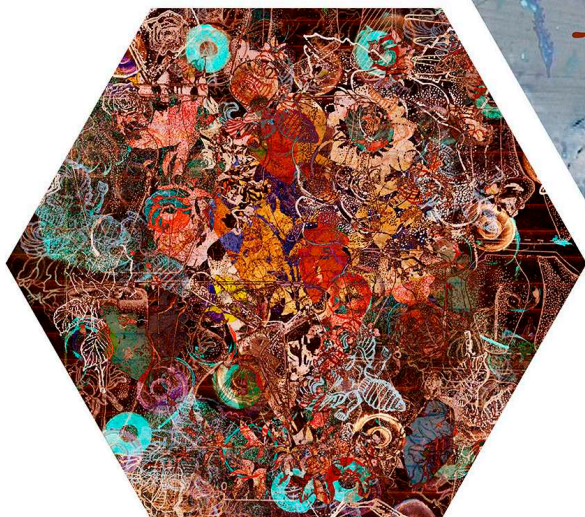
27





methyl parathion

chlorpyrifos





*"The case
of the
vanishing
bees"*

*Honeybees
are treated more
like machines
than
animals*

*The annual
value of the
11 crops most
dependent on
bees is
\$11.96 billion*

*"Bees
viresces
spread via
flower pollen"*

*"US
sets up
honeybee loss
task force"*

*The almond
industry of CA
places incredible
demands on
the honeybees*

*"Humans
must change
behaviors to save
bees vital for
food production"*

*"The decline
of the honeybee
is the
symptom
of the loss"*

*Bees
are the most
ancient source
of our connection
to food*

*Oppressed,
under-valued,
mal-nourished,
over-worked,
abused*



FIGURE 30

Installation view, left: *Honey Teachings*,
2015, right: *Meadow*, 2015

NANCY MACKO

AND THE REAL BEE



FIGURES 31–38

...

**Honey Teachings: In the
Mother Tongue of the Bees**
2015

Symbolism, like a dusting of pollen, weighs heavily on the flight of bees. They've been around for an awfully long time—at least sixty-five million years, which seems more impressive than the mere two hundred thousand or so for modern humans. They're older than us and deserve our respect, which they've received over time in the charmingly weird way that humans honor some of the others, the nonhuman animals with which we share the planet, by making them into gods or supporting actors in stories of creation. Of course the gods seem to exist primarily to oversee and mirror the affairs of humans, so their invention is more a form of our own self-aggrandizement. Being about the bees is really about being us.

The spiritualization of order and regimen, of design and seeming purpose in nature as a means of self-reflection, is a curious and complex human phenomenon, one investigated by the artist Nancy Macko in the course of her long foray into the fascinations of the bee world.

Macko grew up in New York, attended the University of Wisconsin, and came west in the late 1970s for graduate work at the University of California, Berkeley. Long before her appointment in the early 1990s to the faculty at Scripps College, where she still teaches, a visit to Southern California brought her into contact with the community of women working on Judy Chicago's *Dinner Party* (1974–79). She sewed banners and watched the iconic artwork come to fruition, cognizant of the emerging feminist social structures she would later embody through art objects that investigate the female cosmos of honeybees.

The Egyptians liked bees. So did the ancient Greeks, Africans, and Maya, and so has just about everyone else. The Egyptian sun god Ra wept tears that fell from heaven to the desert sands and grew into bees, which served as a sort of insect Internet, broadcasting supernal scuttlebutt to mortals below and perhaps giving new meaning to the term *buzz*. For the Maya, bees were considered mystical progenitors of the cardinal virtues. The Greek god Aristaeus, an offspring of Apollo, had a farmyard full of domains for which he was the divine go-between, including cattle and fruit trees, hunting traps,



and cheese making in addition to his beekeeping duties. To Hindus, bees' honey was and is one of the elixirs of immortality. The golden nectar seeps throughout much of ancient lore and religion: a land flowing with milk and honey describes the heavenly allure of paradise in the biblical book of Exodus. *Milk and Honey* is also the title of a 1984 album by Yoko Ono and (posthumously) John Lennon, although Ono meant the phrase to symbolize landing in the United States not in literal heaven. There's really no end to the fractal-like permutations that spring from mythology and linger for centuries sheathed in a hybrid of fact and fiction.

It's interesting that milk, another other product, got mixed up with honey. What is it about living organisms and their byproducts that so alluringly lends itself to mythic fable? Why did we imagine a ghostly god of cheese making and why an ethereal paradise of flowing honey, when we already had evolved cheese and harvested honey as delights right at home on our star-tethered blue-orb earth? What better beauty is missing from the unadorned natural world so that we must gild its lily with a manufactured sparkle of spiritual pretense? Why must we frost over exquisite natural beauties with sugary confections of the supernatural?

The perspectives embedded within Macko's bee series are concerned with examining just such questions and other tantalizing nuances of the big, long-lasting bee metaphor. In various parts an expression of eco-awareness and empathetic appreciation of nature, a feminist allegory, and a scientific study of symbiotic networks, Macko's poetic engagement with bees is both activist and passionate, showing how tentacles from the ancient memes reach into our present. A twenty-first-century love of bees is both very much akin to, and yet substantively different from, the one inherited from the distant past.

In recent years the honey-making pollinators have been disappearing in alarming numbers in a planetwide phenomenon called colony collapse disorder. Its cause has been traced to contamination by neonicotinoids, a class of systemic pesticides used extensively in agriculture, which disrupt the bees' foraging navigation. After two decades delving into the gender symbolism inherent in honeybees' female-governed and highly successful social structures, Macko shifted her eye and critique in 2009 to confront the political and ecological realities of bee survival. Each of the lovingly crafted commemorations in her sweeping wall installation of more than one hundred hexagonal units titled *Honey Teachings: In the Mother Tongue of the Bees* (2015) is like an island poem or a flower in a field, beckoning as if through the wafting scent of nectar to a telling of the bees' current and bittersweet story.



The real significance of bees, which are the earth's most effective pollinators, is tightly woven into the existence and interconnectedness of all living things, and so in another way than that imagined by the ancients, they are a part of our essence. By choosing the beehive's central structural element, the close-packing hexagon, as the lens through which to visualize her story's narration, Macko implies the elegant fit of bees into a larger scheme of things. She posits a series of signposts, warnings, and alarms, mixed seamlessly with a sublime affection, that lure us into an emotional attachment and agitated regard for the life of every bee. That the plight of the bees is of scientific concern is embraced by Macko in a manner that imbues the pragmatic with endearment. She manages this as a matter of feeling rather than informing, mystifying without deifying—making biology, not gods, the source of our spiritual sensations.

It seems clear that humans desire, hunger after, an intense emotional connection to existence. There's plenty of satisfaction available in the arts for such a longing if we would just allow the arts to fully own that niche. But instead its fulfillment has largely been assigned by the ages to supernatural belief and a supposed divine origin of things, especially regarding those parts of existence that we regard as being the most extraordinary. As evidenced in the stirring appeals by mythology to classic themes such as love and sacrifice, humans appear to need to be seduced emotionally rather than intellectually into their reconciliation with the realities of birth, existence, and death. This is a good thing to have discovered and to expose to discourse—that a mechanical appreciation of the universe, of living, or of bees or anything else is not enough. There must be a moving grandeur that produces in us an awareness of deep meaning. For that, acquiescence to the illusion of a magical universe was required of the ancient mind, and all other phenomena that got swept up in the act, including the bees, were supernaturalized to fit the pattern of need.

But it's no longer necessary for this to be the case. Despite its long otherworldly inflection, a whiff of transcendence has always in fact been the domain of art, and it is time for art to claim ownership. In the art-science paradigm of Macko's work, transcendence is alloyed with the material utility of science, which strips the spiritual quest of its supernaturalism by investing it with an authentic tangibility. In her engagement with bees, the spiritual is no longer imaginary and mythological but rather is the substance of her engagement with knowledge—with the sweetness of our conscious ability to know and to acutely appreciate the privilege of knowing.

From a nontheistic perspective, we are left to consider why our wonder and concern for these tiny living things can amount to such sometimes



soaring sensations of the profound. While her bee appreciation is affiliated with that of the ancients, Macko's connection is now provided greater bandwidth by science that our ancestors didn't have—and it differs substantively in its emotional textures by virtue of our gradual post-Copernican ontological realignment from the imaginary to the real. Having stripped bees of their deification, Macko illuminates the poetic dimensions of a more deeply emotional, more exquisitely complex, and no less mysterious bee—the real bee. Through her art we are introduced to it, and she is telling us that we need, for our own loving, soulful sustenance, to help this bee survive.

STEPHEN NOWLIN IS A MAKER, CURATOR, AND WRITER AND THE FOUNDING DIRECTOR OF ART CENTER COLLEGE OF DESIGN'S ALYCE DE ROULET WILLIAMSON GALLERY, WHERE HE INITIATES PROJECTS AT THE INTERSECTION OF ART AND SCIENCE.









*Hives
are being
abandoned by
adult female
worker bees*



*an
and
of ou*



Bees
are the most
ancient source
of our connection
to food

Oppressed
under-valued
mal-nourished
over-worked
abused



WORKS IN THE EXHIBITION

...

1 ... Buckwheat (*Eriogonum siskiyouense*)

2014
Archival digital print mounted on white
Sintra and faced with Plexiglas
38 ½ × 40 in. (97.8 × 101.6 cm)

2 ... California Poppy (*Eschscholzia californica*)

2014
Archival digital print mounted on white
Sintra and faced with Plexiglas
38 ½ × 40 in. (97.8 × 101.6 cm)
(PAGE 10)

3 ... Desert Marigold (*Baileya multiradiata*)

2014
Archival digital print mounted on white
Sintra and faced with Plexiglas
38 ½ × 40 in. (97.8 × 101.6 cm)
(FIGURE 2)

4 ... Farewell to Night (*Clarkia amoena*)

2014
Archival digital print mounted on white
Sintra and faced with Plexiglas
40 × 38 ½ in. (101.6 × 97.8 cm)







5
...

Milkweed (*Asclepias fascicularis*)

2014

Archival digital print mounted on white
Sintra and faced with Plexiglas
40 × 38 ½ in. (101.6 × 97.8 cm)

6
...

Sunflower (*Helianthus annuus*)

2014

Archival digital print mounted on white
Sintra and faced with Plexiglas
38 ½ × 40 in. (97.8 × 101.6 cm)
(FIGURE 1)

7
...

**Golden Yarrow (*Eriophyllum
confertiflorum*)**

2015

Archival digital print mounted on white
Sintra and faced with Plexiglas
38 ½ × 40 in. (97.8 × 101.6 cm)

8
...

Gumplant (*Grindelia camporum*)

2015

Archival digital print mounted on white
Sintra and faced with Plexiglas
38 ½ × 40 in. (97.8 × 101.6 cm)
(FIGURE 4)

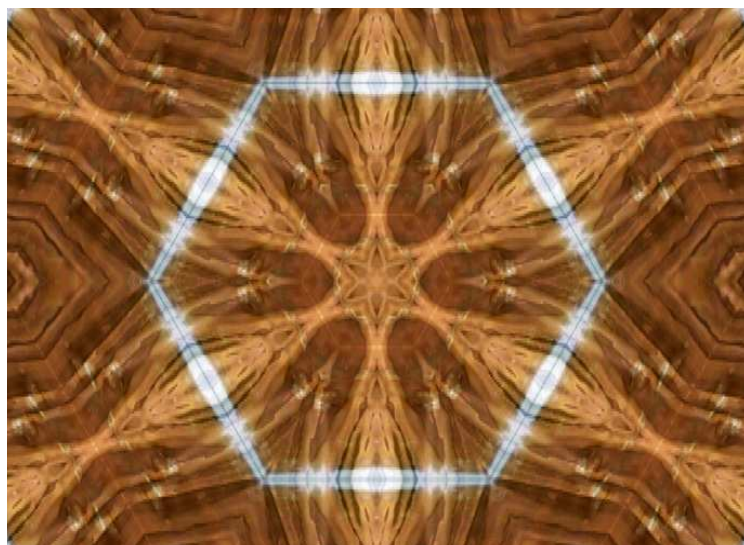
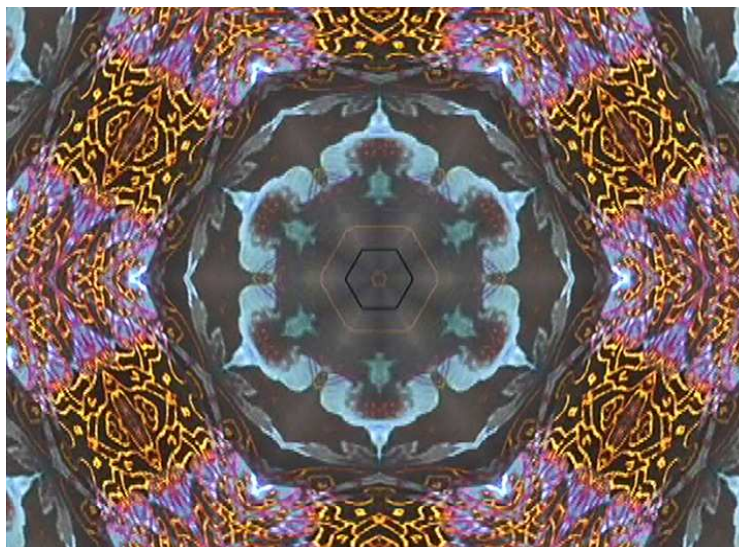
9
...

Summer Lupine (*Lupinus formosus*)

2015

Archival digital print mounted on white
Sintra and faced with Plexiglas
38 ½ × 40 in. (97.8 × 101.6 cm)
(FIGURE 3)







10

The Waggle Dance: Lessons from the Hive

1993

Cibachrome prints, silk-screened Plexiglas,
lacewood frames

13 × 65 in. (33 × 165.1 cm) overall (triptych)

(NOT ILLUSTRATED)

11

Lore of the Bee Priestess

2004

Digital video, color, sound (13:43 min)

(FIGURES 12–14, 16; PAGE 47)

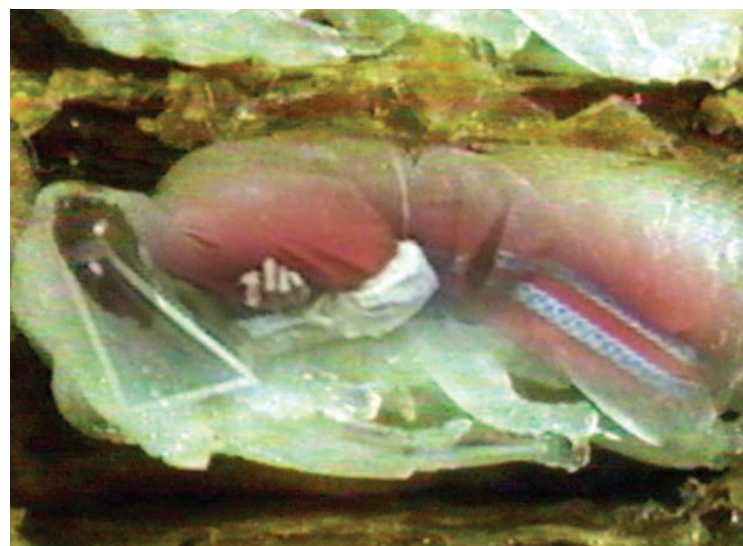
12

Bee Stories

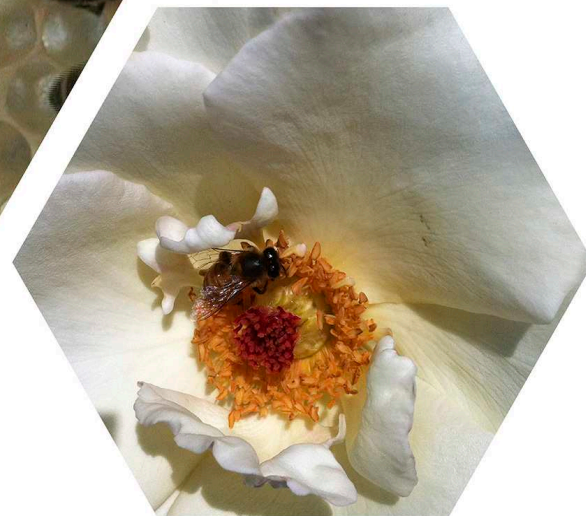
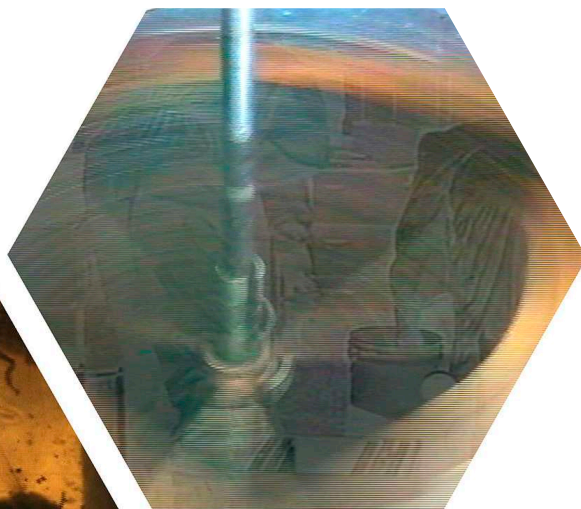
2006

Digital video, color, sound (8:11 min)

(FIGURES 15, 17–18; PAGE 46)







13

...

Honey Teachings: In the Mother Tongue of the Bees

2015

Mixed media, archival digital prints, vinyl signage affixed to 105 hexagonal panels (cumala, bird's-eye maple, yellow heart, birchwood plywood)

Each panel 11 ½ in. (29.2 cm) diameter; approx. 12 × 30 ft.

(3.7 × 9.1 m) overall

(FIGURE 29)

14

...

Meadow

2015

Digital output on vinyl

12 × 36 ft. (3.7 × 11 m)

(FIGURE 5)

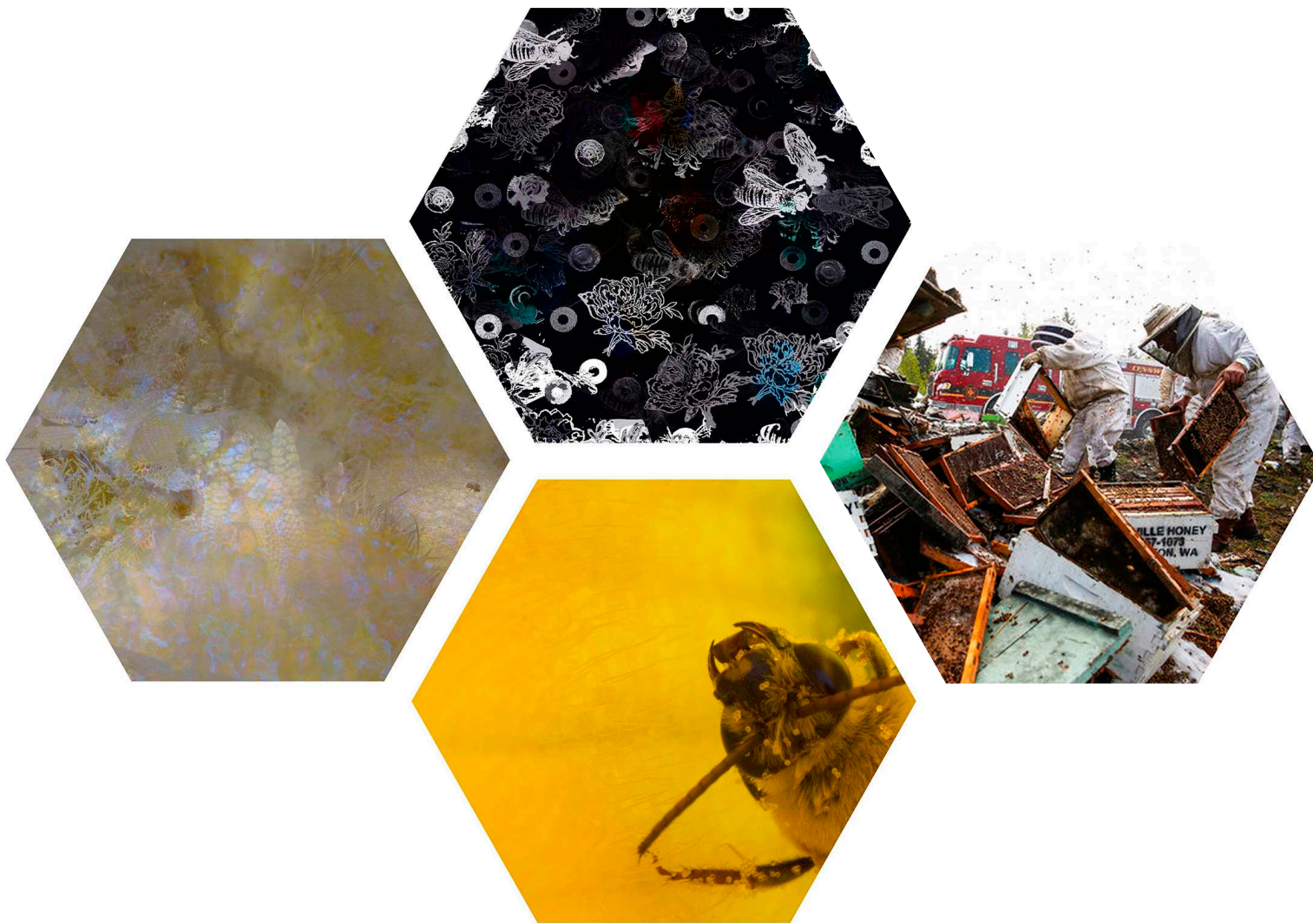
*We must
align ourselves
with
the bees*





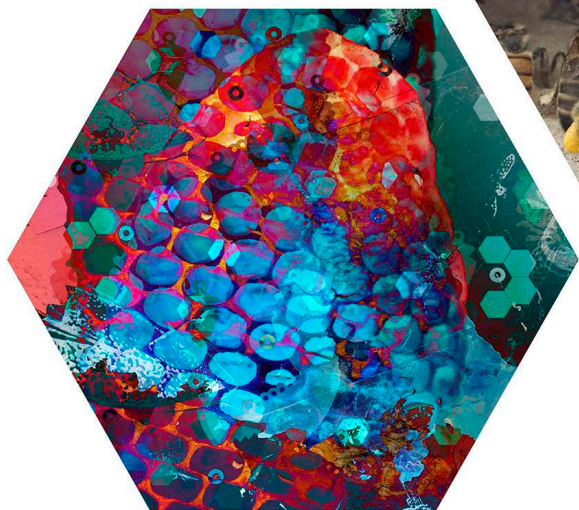
BEE VIRUSES SPREAD VIA FLOWER POLLEN

— *National Geographic News*, December 30, 2010



SCRAMBLE TO SAVE MILLIONS OF BEES AS TRUCK TIPS OVER NEAR SEATTLE

— *New York Times*, April 17, 2015





Throughout her career Nancy Macko has explored the interrelationship of nature and culture in works that employ a variety of mediums—including photography, painting, printmaking, digital media, video, and installation—to create a unique visual language. Since the early 1990s she has investigated honeybee society and the myth and symbolism surrounding bees, as well as the environmental threats they face, in several bodies of work, including those that make up *The Fragile Bee*. These and other works reflect her wide-ranging interests, which include feminist utopian fiction, cosmology, mathematics, and digital technology.

Macko has used photography in her artistic practice throughout her career and has an enduring love of the medium. Since 2005 she has been developing a body of purely photographic work, titled *Intimate Spaces*, that takes the viewer into a world of light, air, and unfamiliar textures. Using a macro lens to shoot nature subjects in her garden at close range, she then realizes the images as large-format photographic prints.

A midcareer survey show, *Hive Universe: Nancy Macko, 1994–2006*, was presented at the Municipal Art Gallery in Los Angeles in 2006–7 and was accompanied by a fully illustrated catalog. This was the most substantive and comprehensive examination of Macko's work to date.

Macko is professor of art at Scripps College in Claremont, California, where she founded and continues to direct the Digital Art Program.

Nancy Macko

Born in New York, 1950

Professor of Art, Scripps College, Claremont, CA

<http://www.nancymackophotography.com>

Education

MFA, University of California, Berkeley, 1981

MA, University of California, Berkeley, 1980

Idyllwild School of Music and the Arts, University

of Southern California; Art Students League,

New York, 1977

BS, University of Wisconsin, River Falls, 1977

Solo and Two-Person Exhibitions

2015

System und Willkür: Nancy Macko and Siegfried Cremer, Gesellschaft für Kunst und Gestaltung (GKG), Bonn, Germany

The Fragile Bee, Museum of Art and History, Lancaster, CA

Autour du monde—Los Angeles: Nancy Macko, Galerie au Café du Centre, Pont-Aven, France

2014

Selections from Intimate Spaces, Photo Independent Art Fair, Raleigh Studios, Hollywood, CA

Natural Subjects, Harris Gallery, University of La Verne, CA (two-person)

Selections from Intimate Spaces, ART Santa Fe, NM

2013

Hopes and Dreams: A Visual Memoir, Boston Court Performing Arts Center, Pasadena, CA

2011

Hopes and Dreams: A Visual Memoir, Andi Campognone Projects, Pomona, CA

Fleeting Moments, Lasting Memories, Broome Library, California State University Channel Islands, Camarillo

Nancy Macko: Selected Monoprints, 2009, Terminal 3, Los Angeles International Airport

Rituals of the Bee Priestess, Women's Center, University of Dayton, OH

Nancy Macko: Videos, ArtStreet, University of Dayton, OH

Hopes and Dreams: A Visual Memoir, 634 Project Space, Ventura, CA

2008

Hive Moments: Nancy Macko; Works on Paper, Commissary Arts, Venice, CA

2007

Prime Matters, Kavli Institute for Theoretical Physics, University of California, Santa Barbara

2006

Hive Universe: Nancy Macko, 1994–2006, Los Angeles Municipal Art Gallery

2005

Lore of the Bee Priestess, New York International Independent Film and Video Festival

2003

Our Very Lives, Centre International d'Art Contemporain, Pont-Aven, France

Lore of the Bee Priestess, Other Gallery, Banff Centre, Alberta, Canada

Interstices: Prime Deserts, Kellogg University Art Gallery, California Polytechnic University, Pomona (collaborative installation with Robert Valenza)

1998

Glimpsing Romania, Rutgers University, New Brunswick, NJ (collaboration with Jan Blair)

Excerpts From and Extensions To, W. M. Keck Learning Room, Honnold/Mudd Library of the Claremont Colleges, CA (permanent installation, collaboration with Jan Blair)

Digit: Featuring the Honeycomb Wall, Gregory Kondos Gallery, Sacramento City College

1994

Dance of the Melissae, Brand Library Art Galleries, Glendale, CA

1992

Intervals, Distance, and Flight, Hilton Community Gallery, Pasadena, CA

Inner Landscapes, West Los Angeles City Hall Gallery

1991

Multiple Horizons, Hyde Gallery, Grossmont College, San Diego

Matters of Concern: Collages and Monoprints from Costa Rica and Hawaii, Fine Arts Center Gallery, Washington State University, Pullman

1989

Shifting Cycles, Double Rocking G Gallery, Los Angeles

Across the Miles, Ashiyagawa Gallery, Ashiya, Japan

1985

Inner Worlds, Diablo Valley College, Pleasant Hill, CA (two-person)

Objects of Power, Shackelford and Sears Gallery, Davis, CA (two-person)

Recent Monotypes and Drawings, Women's Studio Workshop, Rosendale, NY (two-person)

1984

Works on Paper, Gallery 101, Kleinpell Fine Arts Building, University of Wisconsin, River Falls (two-person)



Selected Group Exhibitions

2016

Nature as Metaphor, Augen Gallery, Portland, OR
Honeybees, El Camino College Art Gallery, Torrance, CA

2015

Now on View: Recent Acquisitions of Prints and Drawings Spanning Five Hundred Years, Portland Art Museum, OR
Elemental / Seeing the Light, Sturt Haaga Gallery, Descanso Gardens, La Cañada Flintridge, CA
Transformed Viewpoints, A.I.R. Gallery, Brooklyn

2014

A.I.R. ReFreshed, Ground Floor Gallery, Nashville, TN; Adore Gallery, San Francisco; Center for Gender and Sexuality Studies, Princeton University, NJ; Washington University, St. Louis; Nolan Park, Governor's Island, New York
Bridging the Gap, SGC International Conference, City College of San Francisco
Liminal Communities, A.I.R. Gallery, Brooklyn
Women and Print: A Contemporary View, Williamson Gallery, Scripps College, Claremont, CA

2013

Generations IX: The Red/Pink Show, A.I.R. Gallery, Brooklyn
Small Works, Ruth Bachofner Gallery, Santa Monica, CA
Focus on Photographs, Ruth Chandler Williamson Gallery, Claremont, CA
When I'm Sixty-Four, Museum of Art and History, Lancaster, CA
Encore, Palos Verdes Art Center, CA
Frag•ment, A.I.R. Gallery, Brooklyn

2012

Ontologies: Four Visions, Eleftherias Park Art Center, Athens, Greece
When I'm Sixty-Four, Wignall Museum, Rancho Cucamonga, CA
40 Years of Women Artists at Douglass Library, Rutgers University, New Brunswick, NJ
Delta National Small Prints Exhibition, Bradbury Gallery, Arkansas State University, Jonesboro

2011

Generations VIII, A.I.R. Gallery, Brooklyn
 1st National Exhibition of Intaglio Prints, New York
 Society of Etchers, National Arts Club, New York
 Southern California Printmaking, Palos Verdes
 Art Center, CA

2010

Techno Organic: Evolutionary Art + Design, OBJECT
 Gallery, Claremont, CA
Adding On: Repetition with Variation, Marin Arts
 Council Gallery, San Rafael, CA

2009

Los Angeles Printmaking Society 20th National
 Exhibition, Los Angeles Municipal Art Gallery
*Gaia and Global Warming: Women Artists Champion
 Nature*, Arts Association at the Center for the Arts,
 Jackson Hole, WY
The Artists of ZYZZYVA, Mina Dresden Gallery,
 San Francisco
*An Enduring Legacy: New Acquisitions to the Perma-
 nent Collection*, Claremont Museum of Art, CA
Preservation/Conservation, Terminal 3, Los Angeles
 International Airport

2008

Aqua Art Miami, represented by Commissary Arts,
 Venice, CA
Pink, Soho Myriad, Atlanta
Multiverse, Claremont Museum of Art, CA
Convergent Topologies, Davidson Galleries, Seattle
Cumáky, Zobáky, Sosáky (Muzzles, beaks, stingers),
 Galerie Calafia, Horažďovice, Czech Republic

2007

Contemporary Printmaking at the Crossroads, George
 Segal Gallery, Montclair State University, NJ
*IM(press)IONS: Contemporary/Modern Prints, 1960–
 Today*, Edward Cella Art + Architecture, Santa
 Barbara, CA
Queen Bees: Eco-Actions and Collective Organizing,
 Irene Carlson Gallery of Photography, University of
 La Verne, CA

2006

Fourteen Artists / Fourteen Years: Mahaffey Fine Art,
 Portland Art Museum, OR

2005

Obsession, Centre International d'Art Contemporain,
 Pont-Aven, France; Institut Franco-Americain,
 Rennes, France
Looking at Art, Ontario International Airport, CA
A x S (At the Intersection of Art and Science), Armory
 Center for the Arts, Pasadena, CA
*Site Lines: 24HR Photographing Joshua Tree National
 Park*, California Museum of Photography, Riverside
Distillations, Institut Franco-Americain, Rennes,
 France

2004

Counterparts: Art from Mathematics, Peninsula Art
 Museum, Belmont, CA
Ultrachrome, Carl Berg Gallery, Los Angeles

2003

Ateliers d'artistes, Hotel de Ville Pont-Aven, Conseil
 General du Finistère, Quimper, France
Look Up! Contemplating the Skies, New York Academy
 of Sciences
The Whole Ball of Wax, WomanMade Gallery, Chicago

2001

Romancing the Universe, Gallery 825, Los Angeles

2000

*In the Mind's Sky: Intersections of Contemporary Art
 and Science*, Williamson Gallery, Scripps College,
 Claremont, CA

1999

Digital Code / Cultural Patterns, Visual Arts Gallery,
 University of Texas, Dallas
Queen, Mendenhall Gallery, Whittier College, CA

1998

Digital Sorcery, Center for Photography,
 Woodstock, NY
Billboard Live Video Art, Hollywood, CA (Jumbotron
 display / FM 104.7 audio)

1997

Polarities (video screening), SPE Regional Conference,
 Los Angeles
Stimulus Transmit, Bay Area Video Coalition, Cable
 Access Channel 53, San Francisco

1996

The Next Wave: Digital Revision, Light Factory,
 Charlotte, NC
ADA: Women and Information Technology, Artemesia
 Gallery, Chicago

1995

Manipulations, Los Angeles Municipal Art Gallery
The World's Women On-Line!, United Nations Fourth
 World Conference on Women, Beijing; Computing
 Commons Gallery, Arizona State University, Tempe
P.L.A.N. (Photography Los Angeles Now), Los Angeles
 County Museum of Art
Information Superhighway, Downey Art Museum, CA
Bit Movie '95, Palazzo del Turismo, Riccione, Italy

1994

Digital L.A., Sam Francis Gallery, Santa Monica, CA
Selections '94, Cork Gallery, Avery Fisher Hall,
 New York

1993

Color and Spirit, Buckley Center Gallery, University of
 Portland, OR
Digital Salon des Independents, Cyberspace Gallery,
 West Hollywood, CA
 The Third Annual Computer Graphics Art Show, Hand
 Graphics Gallery, Santa Fe, NM

1992

Material Matters: Explorations in Pattern and Shape,
 Gensler and Associates, Santa Monica, CA
*Casting Light, Acknowledging the Shadow: A Tribute to
 Sylvia Lark*, Museum of Art, Washington State
 University, Pullman
IPI: International Painting Interactive, The S.L.A.D.E.
 Corporation in conjunction with SIGGRAPH '92, Chicago
Computer Art from the Western States, Brigham City
 Museum, UT
The Frame: Multiplied and Extended, Security Pacific
 Gallery, Costa Mesa, CA

1991

Monotype/Monoprint Invitational Exhibition, Kipp Gallery, Indiana University of Pennsylvania, Indiana
Pacific Prints, Amfac Plaza Gallery, Honolulu; East Hawaii Cultural Center, Hilo; Orange Coast College Gallery, Costa Mesa, CA; Los Angeles Harbor College Gallery, Wilmington, CA

Art and the Woman Artist, Clary-Miner Gallery, Buffalo, NY

Fourth National Computer Art Invitational, College of Fine Arts Gallery, Eastern Washington University, Cheney (traveled as *National Computer Traveling Exhibition*, 1991–93)

1990

Etchings Etcetera, Pyramid Technology, Cadence, Synopsys, and 3COM Corporations, San Jose, CA; Quantum Corporation, Milpitas, CA
Women's Caucus for Art Exhibition, Lancaster Museum of Art, CA

1989

Impressions: Six Printmakers, Wignall Museum and Gallery, Chaffey College, Rancho Cucamonga, CA
California Prints, Graphic Workshop of Funen, Odense, Denmark

1988

Taking Liberties, Women's Caucus for Art Membership Exhibition, Loyola Law School, Los Angeles
Showcase '88, ASI University Union Gallery, California State Polytechnic University, Pomona
California Prints: North/South, Mills College Art Gallery, Oakland
New Directions in Printmaking, Collector's Gallery, Oakland Museum

1987

Frontiers of Abstraction, Prichard Art Gallery, University of Idaho, Moscow
West Coast Painters, University of Hawaii, Hilo
New California Printmaking: Selections from Northern and Southern California, Lang Gallery, Scripps College, Claremont, CA
Contemporary Art of Paper, ASI University Union Gallery, California State Polytechnic University, Pomona

1986

California Artists, Gallery Beni, Kyoto, Japan
Hanga Annual, Fifty-Fourth Exhibition of the Japan Print Association, Tokyo Art Museum; Mary Porter Sesnon Art Gallery, University of California, Santa Cruz; Frank Lloyd Wright Building, Marin Civic Center, San Rafael, CA

1985

Northern California Women Artists, Alan Short Gallery, Stockton, CA
 1985 Stockton National: Third Print and Drawing Exhibition, Stockton, CA
Twelve Printmakers from Berkeley, Gallery Show, Tokyo; Berkeley Art Center

1984

Shaped X Four, Montalvo Center for the Arts, Saratoga, CA
Three California Artists, Main Street Gallery, Napa Valley College, Napa, CA
Contemporary Western Artists, 84/85: L'Heureux, Macko, Potts, Benton County Historical Museum, Philomath, OR

1983

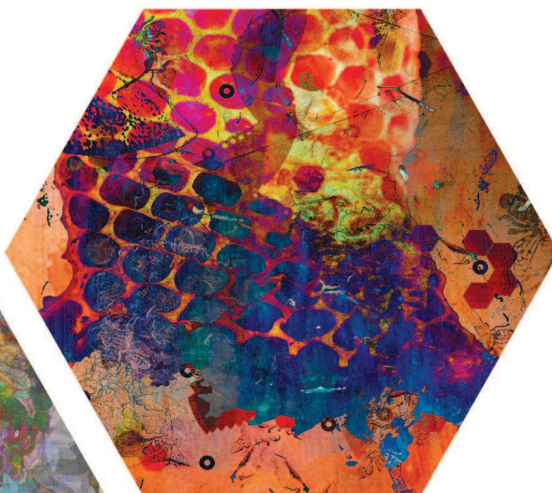
Colorprint, U.S.A., Texas Tech University, Lubbock
Works on Paper, Shackelford and Sears Gallery, Davis, CA

1982

Works: Paper, Siegfried Gallery, Ohio University, Athens (traveling exhibition organized by the Ohio Foundation on the Arts)
Art Connections, Reese Bullen Gallery, Humboldt State University, Arcata, CA
San Francisco Arts Festival, Moscone Center, San Francisco
 First Annual Artlink National Print Competition, Artlink, Fort Wayne, IN
Bay Area Monotypes, World Print Council Gallery, San Francisco
Contemporary California Prints, San Jose Museum of Art; Nelson Gallery, University of California, Davis; College of the Siskiyous, Weed, CA; College of Notre Dame, Belmont, CA; Los Medanos College, Pittsburg, CA; Diablo Valley College, Pleasant Hill, CA; Clorox Company, Oakland

1981

2:1, Wall Work and Sculpture, Southern Exposure Gallery, San Francisco
Group Exhibition: Contemporary California Artists, Rorick Gallery, San Francisco
Bay Arts '81, San Mateo Arts Council, Belmont, CA
 56th Crocker Kingsley Annual Art Exhibition, Crocker Art Museum, Sacramento
MFA/UCB/1981, University Art Museum, Berkeley
Beyond Words, San Jose Institute of Contemporary Art
Award Exhibition, Artists Gallery, California College of Arts and Crafts, Oakland
New Work / Twelve Artists, Vertex Gallery, Taos, NM
Singular/Multiple, Art Expo, San Francisco



Selected Bibliography

2015

- Brown, Betty Ann. "The Importance of Flower Paintings." *Artweek.LA*, June 15. <http://artweek.la/issue/june-15-2015/article/the-importance-of-flower-paintings>.
- MacNaughton, Mary Davis. "Memory and Beekeeping in a Tradigital Mode." *Art in Print* 4 (March–April): 42.
- Nowlin, Stephen. "Nancy Macko and the Real Bee." *KCET Artbound*, May 29. <http://www.kcet.org/arts/artbound/counties/los-angeles/nancy-macko-art.html>.
- Vankin, Deborah. "Descanso Gardens' 'Elemental' Exhibition Looks at Art in Different Light." *Los Angeles Times*, February 15.

2014

- Brown, Sienna. "Inside and Outside: The Interplay of the Personal, the Political, and the Universal." In *Women and Print: A Contemporary View*. Claremont, CA: Scripps College.
- Davies, Stacy. "Small but Distinguished." *ArtScene* 33 (May): 23–24.
- Johnson, Dion. *Natural Subjects: Keith Lord and Nancy Macko*. Laverne, CA: Harris Gallery, University of Laverne. Exhibition brochure.

2013

- Baan, Hella. "Reflectieve revolutie! Feministische utopieën in de moderne beeldende kunst, in het werk van Mary Beth Edelson en Nancy Macko." Master's thesis, University of Amsterdam.
- Macko, Nancy. "PLAN B: The Second Athens Print Fest." *Art in Print* 2 (January–February): 60–61.
- MacNaughton, Mary, ed. *Focus on Photographs: Building a Collection at Scripps College*. Claremont, CA: Scripps College, 2013.
- Snow, Maryly, ed. *California Society of Printmakers: One Hundred Years, 1913–2013*. San Francisco: California Society of Printmakers.
- Tallman, Susan. "Nancy Macko: New Editions." *Art in Print* 2 (January–February): 54.

2012

- Davies, Stacy. "When I'm Sixty-Four." *Visual Art Source*, October 19. <http://www.visualartsource.com/index.php?page=editorial&pclD=17&aID=1430>.
- "Ontologies: Four US Women Printmakers." *Athens Voice*, October. <http://www.athensvoice.gr/article/culture/art/ξεκινάει-το-φεστιβάλ-χαρακτηικής-και-εκτυπώσεων>
- "Ontologies: Four Visions." *Mosaiko* (American Embassy in Athens cultural website), October 12. <http://www.mosaiko.gr/events/ontologies-four-visions/>.
- Sproul, Suzanne. "When I'm 64: Museum Exhibit Takes a Look at Aging Boomers." *Inland Valley Daily Bulletin*, September 2.

2011

- Bolinger, Brenda. "Fading Away: Scripps Professor Portrays Mother's Memory Loss in Art." *Claremont Courier*, December 24, 8–9.
- Daichendt, G. James. "Intimate Series of Digital Prints." *ArtScene* 31 (January): 28.
- Davies, Stacy. "A Ho Ho Happening!" *Inland Empire Weekly*, December 21. http://www.ieweekly.com/cms/story/detail/a_ho_ho_happening/4370/.
- Ressler, Susan, and Stephanie Turner. "Photography as Medium for Co-Evolutionary Animal-Human Conversations." *Exposure* (Society for Photographic Education) 44 (Fall): 33–42.

**2010**

Macko, Nancy. "Notes from the Front Line." In Katy Deepwell, ed., "Feminist Pedagogies," special issue, *N. paradoxa* 26 (July): 76.

2009

Niner, Katy. "Sounding the Alarm: Six Female Artists Explore the Effects of Global Warming." *Stepping Out: Jackson Hole News and Guide*, September 9.

———. "Women Confront Climate Change with Creativity." *Stepping Out: Jackson Hole News & Guide*, June 24.

Paterson, Carrie. "Multiverse at Claremont Museum of Art." *Artillery Magazine* 3 (January–February). http://artillerymag.com/archives/v3i3_09/current/review.html.

Waldorf, Emily. "The Artist Interview: Nancy Macko." *ArtsEtoile*, September 22.

2008

Carasso, Roberta. "Multiverse: Artists across the Globe Create Their Own Parallel Universes." *Coast*, December, 204–5.

Curcio, Seth. *Daily Serving*, June 1. http://www.dailyserving.com/2008/06/nancy_macko.php.

Heffesse, Cyril, Darian Lopez, and Jonathan Veiga. *Welcome to the Life of Nancy Macko: A Documentary*. YouTube video, 26:43, posted by USC School of Cinematic Arts, April 28, 2008. <http://www.youtube.com/watch?v=HH-iqtIs5RU>, May 1.

Junker, Howard, ed. "First Map." *ZYZZYVA* 24 (Fall): 124.

"Nancy Macko." *Feminist Art Base*. Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum. https://www.brooklynmuseum.org/eascfa/feminist_art_base/nancy-macko.

Michno, Christopher. "Multiverse: Idiosyncratic Theorizing." *Inland Empire Weekly*, October 2–8.

Tibbits, Ashley. "Nancy Macko: Commissary Arts." *Artweek* 39 (July–August): 21.

2007

- Bebout, Catherine, and Mary Birmingham, eds.
Contemporary Printmaking at the Crossroads.
 Montclair, NJ: George Segal Gallery, Montclair
 State University.
- Frank, Peter. "Nancy Macko: Hive Society." October.
http://www.nancymacko.com/HIVE_UNIVERSE/HiveSociety.html.

2006

- Breuer, Karin, Connie Butler, Mary-Kay Lombino,
 Mary Davis MacNaughton, and Gloria Feman
 Orenstein. *Hive Universe: Nancy Macko, 1994–*
2006. Claremont, CA: Scripps College.
- Row, D. K. "On Display: A Passion for Prints."
Oregonian, December 24.
- Christensen, Judith. "Hive Universe at Municipal Art
 Gallery." *ArtScene*, December 25. <http://www.nancymacko.com/ArtScene/ArtScene.html>.

2005

- Bicos, Sophia, and Robin Lee. *A x S: At the Intersection
 of Art and Science*. DVD. Pasadena, CA: Armory
 Center for the Arts.
- Forgione, Mary. "Twenty-Four Photographers,
 Twenty-Four Hours." *Los Angeles Times*, August 9.
- Frank, Peter. "A x S: At the Intersection of Art and
 Science." *L.A. Weekly*, August 19.
- Krimm, Donna. "Where Art Meets Science:
 Caltech-Armory Show Connects Art, Math,
 Nature." *Pasadena Star News*, July 10.
- Okamoto, Charissa. "Faculty Art Acquisitions: Ruth
 Chandler Williamson Gallery Builds Collection."
Scripps College Magazine 77 (Winter): 4.

2004

- Jacq, Annaïg. "Un centre international d'art
 contemporain à Pont-Aven." *Le Courrier*, October 2.
- Macko, Nancy. "La Belle Rêve." *Scripps College
 Magazine* 77 (Summer): 12–13.
- Pacallet, Gwen. "Nancy Macko et Nana Gregory
 exposent au CIAC." *Ouest-France*, September 25.

2003

- Inside CMC*. <http://www.mckenna.edu/news/insidecmc/2003april/art>.
- Jacq, Annaïg. "L'artiste Nancy Macko s'inspire des
 légendes celtes." *Ouest-France*, November 10.
- Pearlman, Alison. "From Ground Rules to Horizon
 Lines." Essay accompanying *Interstices* exhibition,
 California Polytechnic University, Pomona.
<http://nancymacko.com/Circle/06PRIMEDESERTS/index.html>.
- Ressler, Susan R. *Women Artists of the American West*.
 Jefferson, NC: McFarland.

2001

- Mattera, Joanne. *Encaustic Painting: Contemporary
 Expression in the Ancient Medium of Pigmented
 Wax*. New York: Watson-Guption.

2000

- Calder, Diane. "Intersections of Art and Science." *Art
 Scene* 20 (September): 13–14.
- MacNaughton, Mary Davis. *In the Mind's Sky:
 Intersections of Art and Science*. Claremont, CA:
 Scripps College.
- Muchnic, Suzanne. "Inspired Leaps from the Lab to
 the Studio." *Los Angeles Times*, August 27.

1999

- Armitage, Susan, ed. "Nancy Macko and Jan Blair:
 Glimpsing Romania." *Frontiers: A Journal of
 Women Studies* 20, no. 3: 36–41.
- Bartlett, Mary. "Art and Life in the Digital World:
 Professor Nancy Macko's Students Use Conceptual
 Thinking to Create Digital Art." *Scripps College
 Bulletin* 72 (Spring): 14–15.
- "Linear Thinking: Digital Code, Cultural Patterns
 Probe Art at End of Millennium." *Richardson News*,
 April 1.
- Waligore, Marilyn. "Digital Photography: Subversion
 and Enchantment." *Photography Quarterly*,
 no. 75: 4–9.

1998

- Dalkey, Victoria. "Look, Ma, No Paintbrush!"
Sacramento Bee, September 6.

1997

- Macko, Nancy. "A View of the Intersection of Art and
 Technology." *Art Bulletin* 79 (June): 202–5.

1996

- Jeffrey, Noel. "Digital Artists See Old Barriers
 Crumble." *Micro Publishing News*, February, 56–59.
- Patterson, Tom. "Cut-and-Paste Could Give This Show
 a Run for the Money." *Charlotte Observer*, May 12.

1995

- Hock, Jennifer. "Images and the Computer."
Claremont Courier, August 16.
- Knight, Christopher. "LACMA's 'P.L.A.N.' Isn't Your
 Standard Photo Show." *Los Angeles Times*, July 8.

1994

- Kandel, Susan. "Smaller Doses Needed." *Los Angeles
 Times*, February 3.
- Kapitanoff, Nancy. "On the Feminine Side." *Los
 Angeles Times*, February 4.
- MacNaughton, Mary Davis. *About Beeing: Nancy
 Macko's Dance of the Melissae*. Exhibition brochure.
 Glendale, CA: Brand Library and Art Galleries.
- "A SIGGRAPH '94 Sneak Preview." *Computer Graphics
 World*, July, cover, 3, 26.
- "Southern California Computer Artists." *MicroPub
 lishing News*, July.
- Willette, Jeanne. "How Sweet It Is." *Artweek* 25
 (February 17).

1993

- Armitage, Diane. "Doorway to Cyberspace." *Santa Fe
 Reporter*, June 9–15.
- Villani, John. "The Lure of the Pixel." *Santa Fe
 New Mexican*, May 14.

1992

- Curtis, Cathy. "Show Exhibits a Multiple Personality."
Los Angeles Times (Orange County edition),
 February 3.
- Hinz, Sue. "WSU Museum of Art Opens Year of
 Exhibitions." *Moscow-Pullman Daily News*, August 20.
- Littlefield, Kinney. "Mixed Media Artists Move beyond
 Traditional Picture Frame." *Orange County
 Register*, February.

1991

Leopoldseder, Hannes. *Der Prix Ars Electronica: International Compendium of the Computer Arts*. Linz, Austria: Veritas.
 “Macko Shows Work.” *Claremont Courier*, July 17.

1989

“An American Woman Printer Having an Exhibition at Ashiya.” *Yomiuri Paper* (Kyoto, Japan), November 9.
 Geer, Suvan. “Downtown: Nancy Macko.” *Los Angeles Times*, June 2.
 Lilligren, Ingrid. *Impressions: Six Printmakers*. Rancho Cucamonga, CA: Wignall Museum/Gallery, Chaffey College.
 “Nancy Macko: Show of Prints.” *Sankei Paper* (Tokyo), November 16.
 Smith, Mason. “Nancy Macko: Making Art, Training Artists.” *Scripps College Bulletin* 24 (Spring): 13–15.
 Yamamoto. “Love Which Transcends Time and Space.” *Kobe Evening Paper* (Japan), November 17.

1988

Ayres, Anne. *1988 Exhibitions: Taking Liberties / Beyond Baroque*. Los Angeles: Southern California Women’s Caucus for Art.
Showcase ’88: Fourth Annual Invitational of Work by Contemporary California Women Artists. Pomona: ASI University Union Gallery, California State Polytechnic University.

1987

Glown, Ron. “Abstract Images and Objects.” *Artweek* 18 (November 28).
 MacNaughton, Mary Davis. *New California Printmaking: Selections from Northern and Southern California*. Claremont, CA: Galleries of the Claremont Colleges.

1985

Cilensik, Cynthia. “‘Objects of Power’ Full of Surprise in Local Exhibit.” *Daily Democrat* (Woodland, CA), May 30.
 Fowler, Carol. “Boundless Exuberance at DVC: Inner Worlds Paintings by Nancy Macko and Sally Pennington.” *Contra Costa Times* (Walnut Creek, CA), October 20.

1984

“Benton County Historical Museum as New Art Display.” *Benton Bulletin* (Philomath, OR), November 7.
 Burkhart, Dorothy. “Show of Four at Montalvo.” *San Jose Mercury News*, June 6.
 Pidgeon, Byard. *L’Heureux, Macko, Potts*. Philomath, OR: Benton County Historical Museum.

1982

Johnson, Robert Flynn. *Contemporary California Prints*. Davis: Richard L. Nelson Gallery, University of California.

1981

Curtis, Cathy. “Master of Fine Arts Show at UC: Accent on Personal Mythology, Carefree Brilliance.” *Independent and Gazette*, July 8.
 Macko, Nancy, and Perlman, Joan. “Women and Printmaking: A Special Affinity.” *National WCA Newsletter* 10 (Spring): 6, 14.

Awards, Grants, and Residencies

Creative Capacity Fund, Center for Cultural Innovation, San Francisco, 2015
 Andrew W. Mellon Foundation Grant for Student/Faculty Research, Scripps College, 2013, 2014
 Residency, Michigan State University, East Lansing, 2012
 Residency, University of Dayton, OH, 2011
 Andrew W. Mellon Foundation Grant for Faculty Career Enhancement, Denison, DePauw, Furman, Harvey Mudd, Middlebury, Rhodes, Scripps, and Vassar Colleges, 2005–7
 Scripps / Harvey Mudd Mellon Faculty Career Enhancement Grant, Scripps College, Claremont, CA, 2004–5
 Residency, Banff Centre for the Arts, Alberta, Canada, 2003–4
 Residency, Musée de Pont-Aven, France, 2003–4
 Mary Wig Johnson Faculty Achievement Award, Scripps College, Claremont, CA, 1994–95, 1997–98, 1998–99, 2004–5, 2008–9, 2010–11, 2012–13
 Irvine Faculty Development Grant, Scripps College, Claremont, CA, 1993–94
 Residency, Virginia Center for the Creative Arts, Sweet Briar, 1989–90
 Sabbatical Research Fellowship, Scripps College, Claremont, CA, 1989–90, 1995–96
 Jean and Arthur Ames Studio Art Faculty Research Award, Scripps College, Claremont, CA, 1988–89, 1991–92, 1994–95, 1997–98, 1999–2000, 2001–2, 2003–4, 2006–7, 2008–9, 2011–12, 2013–14
 Faculty Research Grants, Scripps College, Claremont, CA, 1986–2016

Selected Public Collections

Achenbach Foundation for Graphic Arts, Fine Arts
Museums of San Francisco
American Association for the Advancement of Science,
Washington, DC
Arithmeum, University of Bonn, Germany
Denison Library, Scripps College, Claremont, CA
Gilkey Center for Graphic Art, Portland Art Museum, OR
Honold Library of the Claremont Colleges,
Claremont, CA
LaGuardia Airport Marriott Hotel, East Elmhurst, NY
Los Angeles County Department of Public Works,
Eugene Perkins Building, Glendale, CA
Los Angeles County Museum of Art
Mount Holyoke College Museum of Art, MA
Museum of Texas Tech University, Lubbock, TX
Newport Art Museum, RI
New York Public Library
North Dakota Museum of Art, Grand Forks
Pomona College Museum of Art, Claremont, CA
RISD Museum, Providence, RI
Riverside Art Museum, CA
Roesch Library, University of Dayton, OH
Ruth Chandler Williamson Gallery, Scripps College,
Claremont, CA
Santa Barbara Museum of Art
Sweeney Art Gallery, University of California,
Riverside
UCLA Grunwald Center for the Graphic Arts, Hammer
Museum, Los Angeles
Virginia Center for the Creative Arts, Sweet Briar
Winton Bell Gallery, Brown University, Providence, RI
Women's Studies Archive, University of Southern
California, Los Angeles



This catalog is published in conjunction with the exhibition *Nancy Macko: The Fragile Bee*, presented at the Museum of Art and History, Lancaster, California, May 9–June 28, 2015.



This publication is funded in part by a Faculty Research Grant from Scripps College.

All texts © 2015 the respective authors. All artworks © 2015 Nancy Macko. All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (including photography, recording, or information storage and retrieval) without permission in writing from the publisher.

Library of Congress Control Number: 2015921072

Edited by Karen Jacobson
Designed by Janine Vigus
Printed by Blurb

Front and back covers: *Meadow*, 2015. Digital output on vinyl
12 × 36 ft. (3.7 × 11 m)

Frontispiece and page 47, top: Temple of Artemis, Delphi, Greece, 1996;
page 54, photo © Jan Blair
Page 63: Temple of Poseidon, Soúnio, Greece, 2012, photo © Barbara Robertson

All images ©2015 Nancy Macko unless otherwise noted. Please do not reproduce without permission from the artist.



